

VOL. 44—No. 6

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES,
INCLUDING COLOR PLATE



PORTRAIT OF THE DUCHESS OF DEVONSHIRE. BY GAINSBOROUGH

THE NOTE-BOOK

OUR removal to new, handsomer and more commodious quarters in the Parker Building, Fourth avenue and Nineteenth street, has occasioned an unavoidable delay in the appearance of our April and May numbers. The new offices being now fitted up and everything in running order, the June number will be issued on time, and, from its literary and artistic excellence, will be, we venture to say, a surprise even to those of our readers who know us best. During the coming season, *THE ART AMATEUR* will present many features of interest. An innovation which will be especially appreciated by our out-of-town friends will be the opening of the new reading- and conversation-room, where our readers and subscribers may rest, meet their friends, have their inquiries answered and enjoy themselves over the latest books and periodicals. We hope to make this a most attractive branch of our new establishment and to meet there many old friends and patrons and many new ones.

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THE opening of the Pan-American Exposition at Buffalo is the most important artistic event of the month, though many of the exhibits and especially of the artistic exhibits will not be installed until later. The exposition itself, with its Spanish-American architecture, the abundance of statuary and sculptural ornament, and the bold color effects designed by Mr. C. Y. Turner, has a very pleasing and original appearance, far superior to any section of the late Paris Exposition, excepting only that of the Champs Elysees. The first great exposition of the new century, it is, in several respects, a new departure. In the first place, it has a moral and political motive, the bringing together of the several nations of this continent in friendly converse; then, the wonders of electricity, which promises to do as much for the twentieth century as steam did for the nineteenth, are displayed in unequalled fashion, and a step, a long step has been taken toward subordinating the merely commercial side of such enterprises to the artistic and spiritual side.

These things are evident, here and there, throughout the exposition; but whoever would gain a full and clear impression of the more intellectual and artistic side of the fair should visit the Interior Court of the Manufactures Building, where it is, as it were, summed up in epitome. This court was an afterthought. As had hap-

pened at Chicago, the Manufactures Building was found to be too small for the great number of exhibits that were offered. It was decided to roof it over, and, then, it was proposed by Mr. Roger Riordan, the Art Editor of this magazine, to devote the space thus obtained to the Artistic Industries only. He further suggested that a single uniform scheme of installation be adopted and exhibitors be required to conform to it, instead of allowing them to put up booths of all sorts and styles such as usually make the interior of an exposition building look like nothing so much as a graveyard under cover. Both these suggestions were accepted. The plan of installation was designed by Mr. Louis C. Tiffany, who has also furnished, as decorations, a magnificent and unique electric fountain of favrile glass and stained-glass domes over the principal pavilions. These will be filled with the most artistic products of the silversmith, the jeweler, the potter, the weaver, the workers in the various arts and crafts, whether on a small or a large scale. Beside the large and costly exhibits of the Gorham Manufacturing Company, Tiffany & Co., W. & J. Sloane, the Tiffany Studios, and the Rookwood Pottery will be found many other exhibits more modest in scale but of great artistic merit, the pottery of Newcomb College, New Orleans, the fine bronze castings of the National Fine Arts Foundry, the embroideries of the Baltimore School of Art needlework, stained-glass windows by Heinigke & Bowen and others, and a mass of interesting works gathered into the collective exhibits of the National Arts Club, the National League of Mineral Painters and the Board of Women Managers of the Exposition. In the exhibit of the National Arts Club will be found *THE ART AMATEUR*'s binding of hammered silver, which won the



CUP PRESENTED TO QUEEN WILHELMINA BY THE ST. NICHOLAS SOCIETY OF NEW YORK
Designed and executed by Messrs. Tiffany & Co.

Grand Prix at the late Paris Exposition.

Thus, this court of the Art Industries is, at once, the first exposition interior to be arranged on rational and artistic principles and the first practical acknowledgment at any large exposition of the dignity of the artistic crafts. We hope to see further advances made, in both ways, at the coming expositions of Charleston and St. Louis.

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AFTER Buffalo, Charleston. The South Carolina Interstate and West Indian Exposition will open a month after the Pan-American closes and, being a winter ex-

The Art Amateur

position, will naturally attract many Northerners, who may be pleased to see again, in new surroundings, some of the best of the Buffalo exhibits. But we hope that the Southern exposition will not be merely an echo of the Buffalo affair. The New South can offer something distinctive, not only in its big Cotton Palace and other industrial displays, but in art as well. Baltimore possesses perhaps the most magnificent private collection of paintings, bronzes, and porcelains in the world; New Orleans has, attached to Newcomb College, the most hopeful school of art pottery in the United States; the Southern temperament is eminently artistic and the South has given us some of our most famous artists. The sectional spirit, which may be bad for business, is good for art, for it means character, originality. We should like to see not only a national art, but something distinctive, of the manor bred, in the art of every portion of the country, if possible, of every State. Let Charleston not make the mistake of copying the Pan-American too closely. We have not yet reached perfection.

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WHY does not some industrious compiler, of an artistic and romantic turn of mind, write a book on the vicissitudes of noble paintings? There is plenty of material, even of new and unhackneyed material. It is but a short time since "the stolen Botticelli" of the Chigi Palace was discovered to have been bought by Mr. A. B. Widener, of Philadelphia, of whose collection it is the most brilliant gem; and, now, comes the story of the purloined Gainsborough, miraculously recovered in this country, to be returned to London and to be purchased there by Mr. J. Pierpont Morgan, American millionaire and head of the greatest trust on earth.

The famous portrait by Gainsborough of Georgiana, Duchess of Devonshire, known in her lifetime as the Electioneering Duchess, was bought at auction some twenty-five years ago by the Messrs. Agnew, the well-known picture dealers, who paid for it 10,500 guineas.

They placed it on exhibition in their galleries and all London thronged to see it. One morning it was discovered that the picture had been cut from its frame during the night and abstracted. The thieves had entered through an open window. From that time until about fifteen years ago no trace had been found of them or of their plunder, although large rewards had been offered, and English detectives had scoured the world in search of them. At that time, a certain forger named

Elliot gave information to a detective bureau in this country that the picture had been stolen by himself and several confederates, partly in the hope of securing a large reward for its return, partly to use it as a means of gaining immunity for former crimes that they had committed. He did not tell the whereabouts of the picture, which had become celebrated through the many prints and photographs which were spread broadcast in the endeavor to find it.

The thieves, it seems, had never attempted to sell it. They had boxed it up, shipped it to this country and kept it in storage here, making occasional efforts to obtain the reward for which they had all along hoped, but, each time, cutting short the negotiations through fear of discovery. At last, it is claimed, the more or less innocent persons into whose hands it had come, plucked up courage sufficient to bring matters to a point and restored the painting to the son of its original owner, who identified it beyond a doubt by means of the shreds of canvas which were left clinging to

the frame when the robbers removed it. The price obtained, it is said, was only \$5,000 and freedom from arrest.

The manner in which the painting had been preserved all this time, shows considerable ingenuity. It was placed face upward in a shallow case of tin, covered with cotton batting and then with oilcloth, and the case was concealed in the false bottom of a trunk waxed and painted over, so that there was no sign that would indicate the existence of a secret receptacle. The trunk was kept in a storage warehouse in Chicago.



GODDESS OF LIGHT. BY HERBERT ADAMS

The Art Amateur



HENDRICKJE STOFFELS, WITH A RICH PARURE OF PEARLS.
BY REMBRANDT

Any number of picturesque canards have been flown about the theft and the recovery, of which we believe the foregoing to be the correct version. It has been asserted that the culprit was an American millionaire, that the picture was once placed in pawn to obtain money to pay the dressmakers' bill of a well-known actress, that a Russian convict, escaped from Siberia, was a principal in the theft, etc.; and brokers, transportation companies, baronets and jailbirds are mixed up in the tale. At any rate, it is a very romantic story, and the end of it is worthy of the beginning; for, after an exciting contest for its possession between Senator Clark of Montana and Mr. Morgan the latter has gained possession of this, the best advertised of Gainsborough's paintings, for the sum of \$150,000. For the privilege of reproducing the picture as our frontispiece for this month we are indebted to Messrs. Frederick Keppel & Co.

THE loving cup to be presented to Queen Wilhelmina of Holland by her admirers of the St. Nicholas Society, in New York, is one of the most elaborate pieces of silversmiths' work produced in recent years. A rich frieze runs around the lip of the cup, on which are introduced the seals of the New Netherlands and of the society, and the cover is ornamented with the arms of Holland supported by emblematic lions. Festoons of flowers in relief decorate the shallow panse, and surrounding the stem are figures in full relief of Dutch lawgivers, navigators and other celebrities, among whom, we think, we recognize the effigy of the redoubtable Wouter Van Twiller, from his cane and wooden leg. The cup was made by Tiffany & Co., of New York.

THE phenomenal prices brought by impressionist pictures at recent sales in Paris have been one of the sensations of the season. And as the works of Sisley, Pissarro and Jongkind are climbing up in the market, those of Meissonier and Bouguereau are going down. Doubtless this is, in large part, merely the usual reaction which follows the customary failure of the public to

appreciate new talent; but we do not believe that the best early impressionist pictures have yet reached their highest point. Among those sold during the past month are Sisley's Walnut tree at Veneux-Nadon, remarkable for its fine branch drawing; Renoir's The Frog Pond; Pissarro's Street at Eragny; and Jongkind's Entrance to the Port of Honfleur.

Meanwhile, it is worthy of note, that the new impressionists, like De la Gandara, are sweeping all before them at the Salons.

At a small but good exhibition of work in glass now at the National Arts Club, we noticed particularly a very beautiful stained-glass window by Mr. John La Farge, a collection of bottles and beakers of quaint and beautiful forms, lent by Mr. Alexander W. Drake, an interesting historical collection ranging from Egyptian and Phoenician glass to some exquisite examples of Tiffany glass, the work of the present day, belonging to Mr. Belknap, and collections of Chinese and old Roman glass belonging to Mr. A. D. Vorce and Mr. Dikran G. Kelekiau.

THE Syracuse Museum of Fine Arts has just been enriched by the presentation to it of two valuable paintings by Mr. Alexander D. Ellis, of that city. They are the works of J. C. Herterich, one of the best-known painters of the modern Munich school. Both are of a decorative and allegorical character. "Adagio," an angel with a violin, symbolizes the spiritual aims of ancient German art, while "Allegro," a joyous figure of a young woman, playing with happy infants, typifies the artist's idea of the new movement, which if some people call it decadent, is not understood to be such by its supporters.

WE see that Mr. Rukhstahl has been making an impassioned plea for sculpture at the St. Louis Exposition. The managers can not, in our estimation, do better than appoint him to carry out his own ideas. He is an organizing genius of a high order, and his clever article in the *Republic* proves that he knows just what should be done and how to do it.

WHAT may prove to be an important step in the direction of giving due credit to artists in the so-called minor arts has been made at this year's Paris Salon. For the first time in the history of that institution a lady's dress has been placed on exhibition there as an independent work of art. It is described as follows in the *London Mail*:

"The corsage is décolleté, and the skirt has a train of heavy, white silk. The front of the corsage is embroidered with little sprays of ivy, interspersed with dragon flies enameled on plain gold. At the bottom of the skirt the embroidery represents waves, with water lilies, lotus flowers and iris, all most exquisitely worked."

We are told that this exhibit attracted crowds of admirers and that the innovation was thought to be an excellent one. We are gradually coming to the point of view of all artistic communities, of Greece, of Italy of the fifteenth century, of Japan—that a work of art is a work of art whether done on canvas or on silk, with a paint brush or with a needle. There is no other rational view and ignorance and prejudice can not always hold out against it.

A MOST interesting end-of-the-season exhibition is that of recent paintings by Mr. Arthur B. Davis at the Macbeth Galleries. Mr. Davis is one of the very few living artists who possesses a pictorial imagination, and is capable of treating adequately such themes as "The Wandering Mother: Demeter," "St Brigid," "To the Nereids," "Calamus," and "The Daughter of Hades."

THE COMPLETE WORK OF REMBRANDT *

THIS magnificent publication is a monument not only to the genius of the great Dutch painter, but to the judgment and capacity of its learned author, Dr. Wilhelm Bode, and to the enterprise and generosity of the house of Sedelmayer, which has undertaken the immense task of bringing it before the art-loving public of two continents.

The fifth volume is now before us, and its contents, both letter-press and illustrations, are as interesting and as beautifully printed as in the previous volumes. More can not be said. The text takes up that period of Rembrandt's life from the death of his wife, Saskia, to 1654, and the illustrations of pictures painted during this period include Biblical subjects and landscapes, portraits of the painter and of relatives and studies of heads and figures.

It was an unhappy but productive period. Most of Rembrandt's numerous drawings and etchings of an imaginative and religious character belong to it, notably the celebrated Hundred Guilder Print. The subjects of the paintings are taken mainly from the New Testament, such as the Adoration of the Shepherds, Christ at Emmaus, Christ appearing to Mary Magdalen; but the fascinating stories of the Old Testament were not forgotten, as witness the pictures of Tobias, of Daniel, and others. Most of these pictures are small, the figures in them of one-third or one-fourth life-size; but they are broadly painted compared with the enamel-like finish of the preceding years. The dominant color tone is red, or reddish brown.

The Adoration of the Shepherds, now in the Pinacothek at Munich, together with a companion piece of the Circumcision, since disappeared, was painted for Prince Frederick Henry, a former patron, who paid for the two 2,400 gulden. There is a small replica of this picture in the London National Gallery. Both are illustrated, showing many changes in the later picture. A remarkable sketch in oils of Jan Six at the Window, now in the possession of the well-known French painter, M. Léon Bonnat, at Paris, is identified by Dr. Bode as a first sketch for the celebrated etching. The subject is reversed and there are some other changes.

The largest of Rembrandt's compositions, the "Eendracht van't Lant," is an allegory of the Peace of Westphalia. It was probably intended as a sketch for an etching which was never executed. Another striking composition is the "Supper at Emmaus," of which there are two well-known variants, the small picture on panel in the Louvre and the larger one in the Royal Gallery of Copenhagen. Dr. Bode prefers the former for its greater simplicity, its careful execution and the precision of the handling, qualities which, he thinks, should assign it the earlier date. The Copenhagen picture is curious for its painted frame and curtain. Few of these pictures are dated.

Some of the landscapes of the period are very remarkable. The motives are simpler, the color more varied than in the earlier landscapes. One of the most characteristic is the small "Canal with Skaters" in the Cassel Gallery. It is rich in color, the cold tones of the frozen canal and the wintry sky contrasting with the warm reds and browns of the little figures. This is dated 1646. It is followed by the moonlight "Flight Into Egypt" of the National Gallery of Ireland, and the "Hilly Landscape with Tobias and an Angel" in the Corporation Art Gallery at Glasgow.

From the numerous portraits of this period, we have selected three for reproduction. That of "Hendrickje Stoffels with a rich parure of pearls" is one of the masterpieces gathered in the celebrated Salon Carré of the Louvre. This peasant girl, who became Rembrandt's mistress, was one of his handsomest models. She is



OLD MAN WITH A WHITE BEARD. BY REMBRANDT

here shown richly dressed, wearing a gray velvet cap trimmed with red ribbons, a furred mantle and pearl earrings and bracelet. The "Old Man with a White Beard holding a book in his right hand" is in the Royal Gallery at Dresden. His cap and cloak are black, the clasp which holds the latter of gold and the undergarment of which a little is shown a dark red. It is of the size of life. The "Old Woman in an Armchair with a Bible on her lap," belongs to-day to the collection of M. Jules Porges, at Paris. It was originally in the Beeckmans collection at Antwerp and has figured in two notable Scotch collections. The gown is of a greenish yellow, the curtain to the left a brownish red; the general tone is gray.

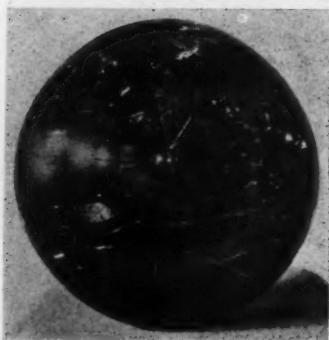
Notable pictures in American collections illustrated in this volume are Mr. J. Pierpont Morgan's "Portrait of a young painter with long, curly hair, about to draw," and Mr. H. C. Frick's of another "Young Painter in a high hat holding his sketch-book in his hands." Dr. Bode guesses that the former may be a portrait of Jan Van, a rich young merchant who was one of Rembrandt's pupils and who became distinguished as a marine painter. The other he makes no attempt to identify. Neither does he venture to give a personal name to the "Standard Bearer with a Wide Sash," formerly in Warwick Castle, now belonging to Mr. George J. Gould. Mr. Gould also owns an "Old Man with a grizzled beard, in a red cap," dated 1650.

The edition, we may repeat, is limited to seventy-five copies on Japan paper (edition de luxe) and five hundred copies on Holland paper.

In overglaze painting on porcelain, where the color is applied, the glaze is much less brilliant than on the plain surface of the china. It will admit of scratching, and, in time, may wear off. The underglaze is smooth to the touch, there being no perceptible difference between the painting and the rest of the surface. The colors are lasting, and it is quite impossible to deface the glaze in any ordinary way.

* By Wilhelm Bode. Volume V. Charles Sedelmayer, Publisher.

THE CUTTING OF ROCK CRYSTAL



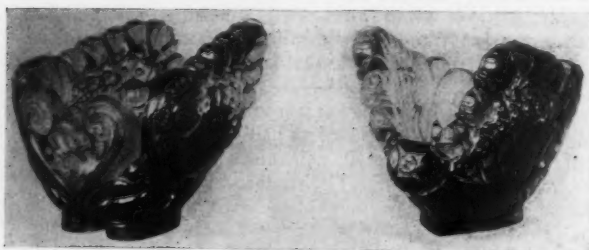
BALL OF ROCK CRYSTAL

THE art of cutting rock crystal has, for some reason, always maintained a higher level than that of cut-glass. Setting aside the quality of the material, which does not count in an illustration, let anyone compare the fancy, the skill, the knowledge of effect shown in the engravings of cut-crystal vases on these pages with no matter what production in cut-glass, and he will at once set the latter on a much lower plane. The sphere of mutilated quartz, more commonly known as Flesche d'Amour or Venus's hailstone, was cut at the Tiffany works from a stone found in New Zealand. The oblong markings which appear in it as though shooting through the mass in all directions are crystals of rutile (oxide of titanium). It is remarkable for its size, 5 5/16 inches in diameter, and for the skill of the lapidary in bringing it to a perfectly spherical shape. The beautiful vases illustrated are, we believe, of American quartz and are American also in design and manufacture. All three objects formed part of the wonderful Tiffany exhibit at the late Paris Exposition.

WATER-COLOR PAINTING

PRACTICE in laying tints is to the water-colorist what finger exercises are to the pianist. Water-color offers a greater variety of means, in this respect, than oil. While the effects proper to it are less powerful, it lends itself more to a brilliant and personal execution. It is thus that a rather superficial cleverness is both more common and more excusable in water-color than in oil; but though the student must learn those technical processes often spoken of as "tricks," he need not use them as though they were an end in themselves, nor seek to become clever, and nothing more, in every genre. It is for the individual student to select those means for which he has a use, to practice continually in his chosen line of work, and only to extend it by degrees. In this way he will get nothing but good from the fullest acquaintance with the "tricks" of his trade, and will acquire a personal style, not a conventional manner.

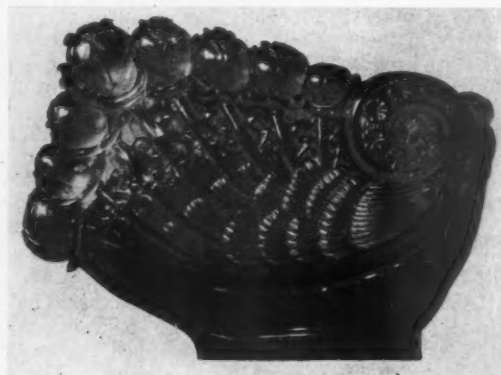
To lay a tint with a full brush is not the same thing, nor does it produce the same result as to lay it with a dry brush. In the former case the brush should be so charged with liquid color as to have double, or nearly double, its ordinary bulk when dry. In the latter, the brush should hold so little color as to be hardly more bulky than when it holds no color at all. In laying a tint with the full brush, one leans rather heavily on it, discharging so much liquid that it runs on the paper, and, as the latter is held at a slight angle, forms a small



TWO VIEWS OF THE ROCK CRYSTAL VASE SHOWN ABOVE

pool at the lower extremity of the tint. The brush is frequently dipped afresh into the large saucer of tint already prepared for it. The pool of color takes some time to dry, beginning near the edges, which receive a good deal of color, and are sharply defined. The water remains unevaporated longest at the middle, often causes the paper to swell and form depressions there in which the color accumulates. These peculiarities make it difficult to produce a perfectly even tint with the full brush alone—a difficulty which some painters overcome by stippling with a dryer brush (a practice afterward to be described), while others make use of it to give a vibrating effect to their skies and variety to other large masses of color. But the excess of color may likewise be taken up with a partially dried brush, which sucks it up like a sponge; we have already seen that the sponge itself may be used for the purpose in the case of very large tints or washes, as they are also called; and if an absolutely even gradation is required, this process, aided by a little stippling and a few light washes, will secure it.

It is thus that the clear skies, especially at twilight, may be most successfully imitated. A tone not quite deep enough is first laid with a full brush, and the excess of moisture, wherever it forms pools, is taken up with the same brush dried by having the liquid shaken



ROCK CRYSTAL VASE. PART OF MESSRS. TIFFANY & CO.'S EXHIBIT AT THE PARIS EXPOSITION

out of it with a sudden jerk. This tint is allowed to become absolutely dry, and is then stippled—that is, dotted or touched wherever it appears too faint, with a very pale tone applied with a smaller brush not heavily charged. Lastly, these stipplings are united and softened by broad, pale washes, applied with the larger brush. It is needful to take care not to press too heavily on the brush or sponge used for taking up an excess of color, else too much color may be taken up, and for a dark patch will only be gained a pale one. Still this way of laying a tint produces a degree of transparency and a richness and freshness of color to be obtained in no other manner, and the painter should make himself familiar with all the appearances it presents, whether used with or without the correctives detailed above.

All tints, however, especially those laid with a full brush, become paler in drying. The less moisture and the more color the brush holds, the less it loses when dry of the tone it has when first laid. In imitating anything of a deep, full tone, such as the foliage of trees in early summer, it is best to use very little water to the color, and to paint the mass a little darker than one sees it; otherwise, so many superimposed tints may be required to reach the required tone that the work will look labored and the color lose its brilliancy. A certain loss of brilliancy as the color dries is unavoidable; it should not be made more notable by needless reworking. There is one means of avoiding the sharp edges and

extreme unevenness of washes unskillfully laid with the full brush and yet preserving all their transparency. It is to moisten the paper before beginning the coloring. This plan, however, presupposes that the artist has acquired a very considerable skill as a draftsman, for outlines are so much softened as to be absolutely lost for the tyro in drawing. The latter, having to take much pains to secure a good outline, should not sacrifice it to a quick and brilliant mode of coloring. But he who can draw freely as he goes along should, by all means, work much on moistened paper. If the paper is mounted on a stirator, moisten from beneath; if on a board or block, a fine sponge or a very large brush dipped in clean water should be passed lightly over it, or, still better, the water may be allowed to fall upon the paper from the sponge held in the hand.

In the studio, the paper may be simply held for a moment under the faucet. This for the first moistening of the sheet; but as it must be kept moist throughout the work, the only means generally available when the stirator is not used is to discharge the needed water gently from a sponge held a little above the paper. The paper should not be worked upon after wetting until it ceases to *shine* with the moisture. In the studio, if too much wetted, it can be dried sufficiently by passing it rapidly back and forth over a gas-flame or before the fire. There is a particular moment when the paper is neither too moist nor too dry which the student must learn to seize. If he begin work too soon, his tints run much beyond the bounds he would assign them; if he continue to work too long without freshly moistening his paper, he will have to suffer from all the inconveniences of the dry-paper process. It is needful to work with a very light hand, for the moist paper is much more susceptible to injury by pressure than the dry.

In laying a flat, unmodelled tint to form the ground tone for further work or to stand for an even sky or piece of water, it is necessary to charge the brush each time it is dipped in the color as evenly as possible. The color should be mixed, by being stirred up with the brush, each time, for the pigment settles to the bottom when undisturbed. In fact, it may be laid down as a rule that the more the color is stirred before being put on the paper, and the less it is disturbed afterward, the better. One should commence generally by the upper left-hand corner of the surface which is to be tinted, and move the brush quickly but evenly from left to right, leading the color downward in regular steps. It will be found that if the tone is dark or if the artist proceed too slowly that these steps will be visible in the completed work. To obviate this undesirable effect, the only plan is to use a much paler tint than is required, to proceed quickly, and to lay a second tone over the first, after turning the paper, beginning the first step of this new tint in the middle of the last of the first tint. In this way the slight marks made by the two pale tones overlapping may be made to neutralize one another.

Gradated tints are much oftener used than flat tints. They may pass from dark to light in the same color, or from one color to another by degrees, so that it will not be possible to say just where one tone or color ends and another begins. The passage from blue to rose or orange in a clear sunset is a good example of the sort of natural effect that is to be imitated by this mode of laying a tint. Supposing that the artist works on moist paper, he uses, generally speaking, a double brush—that is, a handle with brushes fixed on each end. One of these is charged with color, the other with pure water if it is a question of change of tone, or with the second color if the color is to vary. He begins with the brush first mentioned, and carries down the tint a little way with it. Then he washes much of its color out of it by passing it through his glass of water, and carries the tint farther with the weakened color. Finally, the second brush comes into service either with pure water to still further weaken the tint or with the color with which



ROCK CRYSTAL VASE. PART OF MESSRS. TIFFANY & CO.'S EXHIBIT AT THE PARIS EXPOSITION

the first is to be blended. The gradation of the tint can be made more or less rapid by holding the paper at a greater or less angle. The greater the angle at which it is held the paler the tint.

We have already mentioned the various means by which lights may be taken out—the sponge, the dry brush used on the color still moist, rubber, and the pen-knife after it has dried. But if a tint is to end full and sharp against a large light or a large mass of another color, it is better to reserve this last. If the form to be reserved is simple, no special preparation need be made; but if complicated, it is well to use the means represented in the cut. The form, say of roofs and turrets standing up against a dark sky, may be cut out of paper, and this “overlay” may be gummed or pinned on the drawing in the proper position. The wash can then be carried boldly over it, and when dry, it may be removed, and the form reserved may receive its own appropriate color. One should, though, practice making the necessary reserves with a free hand and, by degrees, dispense with this aid, which usually gives a mechanical appearance to drawings in which it is used.

THE Old Manor House at Hythe, England, has recently changed hands. The interior of the house presents many features of great interest. The terminal newel of the principal staircase is surmounted by a lion rampant supporting a shield, designed by Sir Edwin Landseer, and carved in oak, while the flight is illuminated by a magnificent lamp of ormolu with glass panels, which formerly hung in the Palace of the Tuileries. In the library is a large, open fireplace, with an Elizabethan chimney-piece curiously carved with the words: “Drede God and honour the King.” Among the contents of the house, which are to be disposed of under the hammer this spring, is a grand piano, which was made for George IV. when he was Prince Regent.



"AFTER THE BALL," BY SIMONETTI. PEN SKETCH FROM HIS PICTURE

HOW TO MAKE "CHALK PLATES"

THE following is the method of producing on "chalk plates" such illustrations as are used for general newspaper work: A metal plate, covered with a coating of chalk about a sixteenth of an inch thick, is put into the hands of the draftsman. It should be the actual size of the illustration to be made. The draftsman draws upon the plate with a metal point or needle, like a shoemaker's awl; every time he makes a line he removes the chalk from that part of the plate, and the exposing of the metal makes his drawing appear dark, contrasted with the whiteness of the chalk. [In much the same way the etcher removes his etching ground from a copper plate with the etching needle; the etching ground, however, is wax, and it usually is darkened by smoking, so that, the copper of the plate being light, the drawing appears light upon a dark ground.] When the artist has finished his drawing—which is really a scratching away of the chalk—the plate is handed to a stereotyper, who makes a stereotype of it. This is done in the following way: It is put into a casting box, not unlike an iron waffle pan, which when closed leaves an opening about one-fourth of an inch in front of the plate, and on the top of which there is an opening, into which the stereotyper pours liquid type metal, as a boy pours melted lead into a bullet mould. The metal fills the vacuum in front of the plate and runs into each gully or furrow which the draftsman's needle point has made. Of course where the chalk has not been removed, the type metal does not go; when the metal is cold and the casting-box opened, we find a thin plate of metal where the lines rise to an even height, wherever the artist has

scratched a line down to the metal plate; but the plate is lower wherever the unremoved chalk prevented the liquid touching the metal plate. This crust of type metal fastened to a block, so that it is type high, resembles a wood engraving or a photo-engraved plate, and serves the same purpose. When the inked rollers of the printing press go over it, they ink the raised lines only, which correspond to the lines the artist drew, and hence it prints just like type. This method of making illustrations for the newspapers has great advantages and disadvantages. It has the advantage of cheapness, for the plates cost next to nothing, and when the casting-box is once bought the expense of type metal and the recoating of the plates is very slight. It is a very quick method also, as an artist can draw a portrait half an hour before the paper goes to press. His drawing may take fifteen minutes and the casting fifteen minutes more. In photo-engraving, the photographing and etching of the plate takes a couple of hours. The disadvantage of the method is that the artist must make his drawing the exact size it is to be printed, while for photo-engraving he usually works on a larger scale, which is not only easier for him, but when a drawing thus made is reduced it has a greater appearance of fineness and finish than a drawing made small. Then, too, the laying bare of the plate with a metal point, and raising a dust of chalk, which sometimes covers up the lines, is not as pleasant a way of working—does not seem as natural as drawing with a pen on bristol board. In pen-drawing, also, more pressure on the pen turns a thin line into a thick one; in the chalk-plate process, to thicken a line you either have to go over it several times, removing chalk on its sides, or else use a larger instrument than you used for the fine lines.

The Art Amateur Working Designs

Vol. 44. No. 6. May, 1901



No. 2140. PANEL FOR A KEYBOARD IN PYROGRAPHY





FROM A SKETCH BY MADRAZO

THE prepared cardboard used for oil colors is known as "Academy Board;" another heavier, prepared board of a finer quality is called "Millboard." The Academy Board is much the cheaper, and comes in large sheets, which may be cut any size desired with a sharp knife. The best millboard is prepared by the manufacturers in assorted sizes, while a cheaper quality may be procured in heavy sheets, and is cut to order by the dealer. The only preparation actually needed before painting is to dust the board well and then "oil out" thoroughly. Some artists prefer to prepare the boards with an under-painting of burnt sienna thinned with turpentine. This is rubbed evenly over the surface and allowed to dry, making thus an agreeable warm tone to receive the actual colors.

THE oils employed for mixing with paint are pale linseed and poppy oil; both are good, and are used pure in "oiling out" the color. For the actual painting it is better to mix a few drops of siccative in the oil cup. The strongest of these preparations is the French Siccative de Courtray; this is used in the proportion of one drop to five for ordinary painting. After the painting is finished and dry, it may be given a coat of French Retouching Varnish, which will bring out and preserve the color. This varnish may be renewed at any time, and is generally preferred to mastic varnish by artists.

THE following colors and color combinations for the painting of horses, cows, oxen, and sheep are suggested

in "Landscape Painting in Oil Colors" (Henry Leidel, Jr., publisher, New York)—a useful handbook. In all the combinations, the first color named is the principal, and the others should be added in small quantities until the desired shade is obtained. White should be used in nearly all of these combinations:

For light tints of horses, cows, and oxen: Yellow Ocher and Light Red; Yellow Ocher and Burnt Sienna; Yellow Ocher and Vermilion; Light Red; Burnt Sienna; Transparent Gold Ocher; Transparent Gold Ocher and Vandyke Brown.

For sheep: Yellow Ocher; Transparent Gold Ocher; Transparent Gold Ocher and Vandyke Brown; Raw Umber; Raw Umber and Yellow Ocher.

For reddish-brown tones of cattle: Burnt Sienna; Burnt Sienna and Brown Madder; Burnt Sienna and Madder Lake; Light Red and Brown Madder; Indian Yellow and Brown Madder; Brown Madder.

For deep brownish tones of cattle: Ivory Black and Crimson Lake; Burnt Sienna and Black; Burnt Sienna, Crimson Lake, and Indigo; Vandyke Brown; Vandyke Brown and Crimson Lake.

THERE are degrees of originality. Usually, a painting is called original if the painter has copied nothing but nature, or his own sketches or studies, or has worked from fancy or from memory without having recourse to the work of other artists. When, as very often happens, an artist takes a suggestion, a motive, from another, and, in working it out, adds so much of his own that the subject takes on a new appearance, that, too, is held to be an original painting.



FROM A SKETCH BY MADRAZO

THE DEATH OF BROZIK

FROM the *Daily Telegraph*, of Paris, we reprint the following:

"I regret to have to announce the death of Brozik, the famous painter. It was hoped, even by his doctor, that his illness had taken a turn for the better, but he suddenly expired at one o'clock to-day. Vacslav de Brozik, born in 1851 at Pilsen, Bohemia, was a pupil of the Academy of Fine Arts at Prague, and afterward of Piloty, at Munich. He came to live in Paris in 1876, and his first important picture, 'The Embassy of Ladislav, King of Bohemia and Hungary, at the Court of Charles VII. of France,' was exhibited in 1878. It obtained for its author the second gold medal, and is now in the Berlin Museum. Subsequently, the artist's talent developing into amplitude, he produced many important works, mostly of large dimensions, among which the most remarkable are: 'The Condemnation of John Huss, the Bohemian Reformer, at the Council of Constance, in 1415,' purchased by the city of Prague; 'The Presentation of Petrarch and Laura to Charles IV. of Bohemia at the Pope's Castle at Avignon;' 'A Fête at the House of Rubens;' 'Christopher Columbus at the Court of Ferdinand the Catholic and Isabella of Castile,' bought by Mr. Morris K. Jesup in 1887, and presented by him to the Metropolitan Museum, New York, where it is now; 'Rodolphe II. of Austria and His Alchemist,' purchased by the late Robert A. Stuart, and presented by his widow to the Lenox Library, New York, together with a smaller picture, 'Grandmother's Birthday,' etc. Vacslav de Brozik left Paris in 1893, being called by the Imperial and Royal Academy of Fine Arts at Prague to become the rector of that institution. It was there that he painted for the Emperor of Austria the great picture now at the Imperial Museum, 'Tu, Felix Austria, Nube,' representing the foundation of the dynasty of the Hapsburgs. Among other productions of that period are the 'Election of Podibrad, King of Bohemia,' a companion picture to the 'John Huss' for the Town Hall at Prague, and two frescoes for the Municipal Museum. He loved his art passionately, and was an indefatigable worker. His talent was widely appreciated, and the most flattering distinctions were bestowed on him. He was Officer of the Legion of Honor, Associate Member of the Institute of France, and was knighted by the Emperor of Austria. If Austria has the honor of counting this great artist among her children, France also has a claim on him, as he developed his talent in this country, and has produced the greater part of his work here. Still in the full force of his talent and activity, he was just engaged on another large historical painting when he was struck by illness, for many months suffering from fevers contracted at Prague. He came to Paris for a change last January, but his malady turned to heart failure, to which he succumbed on April 16."

ANOTHER PAINTING FOR THE CARNEGIE INSTITUTE

ANOTHER recent acquisition to the Institute's permanent collection of paintings is the well-known "Keeper of the Threshold," by Elihu Vedder. This work was purchased from the collection exhibited at the Institute several weeks since, and which is now at the Art Institute of Chicago. The many Pittsburg people who visited the Galleries during the exhibition will recall this striking work which was hung as the central picture on the east wall of the East Gallery. The following pen-picture of it has been published in the catalogue of the exhibition now at Chicago:

Inclosed in a circle in a square frame is an Oriental-looking youthful figure seated on a coiled serpent, on

the lowermost of a flight of steps, which rise from a pool in which lilies are growing. In his left hand he holds a large open lily, from which rises an exhalation like a flame, at first wavering and then straight upward out of the picture. In the right hand he holds a waved blade, ending in a sharp point. Back of the head is a great palpitating disk of light. In the center of the forehead, a single brilliant-gleaming pearl. The flight of steps seem to merge and are lost in the exhalations from the flowers and water of the pool which rise, interlace, coil, and either dissipate or recondense and descend again into the pool. They seem also to pulsate outwardly from the great disk of light. In the figure there is severity about the eyes and a sweetness about the mouth, which together with the gleaming pearl in the forehead, exercise a kind of hypnotizing influence on the spectator. The picture is indeed mysterious, but examined by those who have thought, it will be found to contain ideas similar to those which through all ages men of thought have formed of the beauty and the terror of the mystery of existence.

Vedder says to explain a mystery is to destroy it, and as he himself has not as yet solved it, he can only represent the mystery as it appears to him. It may be that the ascending flame is the inspiration of the soul, and that by strongly willing, the soul attains to its desires; it may be that the sharp-pointed sword is death; it may be that the serpent is evil, which apparently forms an inseparable component of life; it may be that the steps are evolution, from the lower to the higher; it may be that pulsation is the method of growth, the breathing of the universe; it may be that the iridescent emanations rising for a moment into the light and again descending into the pool are reincarnation; but with all these maybes, be it as it is, as in life, everyone must solve the mystery for himself.

An interesting anecdote is told of the christening of this work by Vedder: An American gentleman while in Rome went to the artist's studio one Saturday, Vedder's "At Home" day, and among the many interesting things there was attracted to "a great picture on a wall of the middle room of the studio," and asked Vedder what it was called. "Vedder seemed a trifle aggrieved that he had been obliged to christen it at all. 'Why must every picture have a name?' he said. 'People seem to expect me to call it something. I suppose I may call this "The Keeper of the Threshold."'"

USEFUL HINTS FOR THE ART STUDENT

THERE are papers in various colors in use for pastel painting—blue, gray, buff, straw, olive, drab, and stone color; but in the employment of strongly colored papers there is no real advantage. A dark ground in flesh painting is more difficult to deal with than a light one. Blue paper has been extensively used, but it has this advantage: At the commencement of a drawing, the colors appear warm and harmonious by opposition; but when the whole is covered, a dull gray tone prevails throughout the work.

No matter how slight or unfinished the sketch from nature, be sure to have in view always some definite idea of composition in its arrangement, and before beginning to paint look about you and consider the availability both in regard to color and composition of what passes before your eyes. By availability I mean the fitness for a composition. In selecting a subject, the student who is anxious to progress in his profession will search for those themes which will afford him practice in some especially weak point. One man may develop a natural aptitude for the painting of skies, while another may find his taste inclining to the mastery of interlacing branches and delineating of foliage. One should not be discouraged if at the first painting the trees refuse to

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assume form or shape. This will come later, and after they have been broadly laid in, with their values in connection with the sky well considered, the details may be developed at leisure. Remember that nothing must be trusted to the imagination in sketching. The young artist must be something of a mathematician (insensibly, perhaps) and must form a scale of "values" in his mind, comparing tones, contrasting effects, and balance.

ordinary gouache (or powder) colors. For the one, dissolve lump gum arabic in boiling water until of the consistency of thick syrup (about two ounces to one cup water); to one cupful of the mixture add one teaspoonful each of clear strained honey and pure glycerine. The other way is to mix the colors with damar or copal varnish; keep the mixture in a pan of boiling water, and apply it while it is hot.



"A RUSSIAN COWHERD." FROM A CHARCOAL DRAWING BY IVON

ing masses of light and shade, adding or subtracting, as may be required; thus all things tending to the development and perfecting of his composition. The subject of Aërial Perspective should be next considered.

THERE are two mediums used by designers with the

It is highly important to study the hand from the cast, since the position in nature is generally bad. Very few persons place their hands naturally with a correct and supple movement. The hand is easily benumbed, and becomes stiff. One may easily procure hands moulded after nature.



MODELING IN CLAY

II. RELIEF WORK

RELIEVO, or relief-work, is a more advanced and artistic branch of modeling, as in such treatment a perspective and fore-shortened representation is given and actual measurements, except vertical ones, can not be taken.

To prepare ground for relief-work, spread a bed of clay on a board (one surrounded by an edge or frame preferably) and make the surface smooth and level by dragging a "straight edge" across. Pose this board vertically, as nearly as possible on the same level as the object (statuette for instance) to be copied.

Ascertain, and keep strictly to, a fixed point of view for the object. Scratch on the clay ground (wiping out mistakes) an outline of figure to be copied; then gradually build up; remembering that the study is not to have the same actual relief that the figure would have if sunk midway into the ground, but only a representative and proportional degree of relief or salience. The relief is to be comparatively the same as that of the figure, but not absolutely so. This is on account of the foreshortening by perspective, and consequent rapprochement, of planes.

To ascertain the relative projection of different points, frequently leave your sketching position, and get a view of the object exactly at right angles to your chosen view. Drop a plumb line.

Notice which points fall in the same vertical line, and remember that such points are thereby proved to lie in the same vertical plane,—a plane at right angles to your present temporary view, and parallel to your chosen one.

Your clay background of course corresponds to the remotest (visible in the object) of these vertical planes, your most salient point of clay, to the nearest; all other, intermediate planes, must be judged of in relation to these two, and to each other; carefully observing the comparative degree of projection.

For example:—Suppose you are representing in relief, a statue of an upright human figure; then, take up your temporary position opposite the sternum (or the spine) and using plumb line see whether the knee is as far out from the central line of the body as the elbow is out from the knee; and if so, make the elbow in your clay relief project as much beyond the knee as the knee does beyond the background; and so on.

Clay studies, if the originals are to be preserved (and not reproduced by plaster casts) must be fired. Merely dried, they would be so fragile and brittle, as to be in constant danger from handling, dusting, etc. Clay objects can not be fired in an ordinary oven, but must be sent to some pottery works, where they will be placed in the kiln for a trifling charge if not very large. Articles must be delivered by hand, unpacked, as the potteries will not be responsible for breakages, and prefer such delivery. The kilns are heated at intervals of ten

days or so, and the firing and subsequent gradual cooling of the kilns covers a period of about ten days.

Accidents in firing are not infrequent, but are in many cases due to the neglect of proper

precautions on the part of the artist, and especially to forgetfulness of the general principle that clay contracts as it dries. A splendid life-study has been known to emerge from the kiln shattered, simply because an iron support on which it had been built up, had been left inside, and, in expanding with the heat had burst asunder the clay. Even little air cavities will work mischief, as air expands when heated, and if confined must burst its way out. This is why in building up a clay study that is to be fired, care should be taken that every pinch adheres firmly to the rest, so as to form a consolidated mass. An air cavity under any feature might seriously disfigure a face. To guard against this danger, a relief may be punctured all over the back, using for the purpose a needle partly embedded in sealing-wax or in a cleft stick, so as to leave only so much of its length free as is consistent with the thickness through of the relief.

If a clay figure has been built up on a support, this must be withdrawn before firing; and in any case the weight of a clay study must be reduced, and material economized, by excavating as much clay as possible from the interior, leaving only a shell of tolerably uniform thickness (about 1 to 1½ inches). This is done when the clay is nearly dry and quite firm. In the case of a figure it is generally necessary to cut the work (by drawing stout string across) into four or five segments, and excavating each. Recognizable notches must be made upon adjacent segments, as a guide for replacing them in their correct position; and, in order to insure the readhesion of parts, the surfaces to be joined must be well scored, passed over with a wet sponge and pressed so firmly together that the water oozes out at the edges. Always do this whenever it is necessary to make any additions to, or alterations in, partially dry clay; otherwise, in firing, complete separation may ensue.

Do not forget to pierce holes in plaques, reliefs, etc., for copper wire to hang them up by; but do not insert the wire before firing; or it will melt, and injure the work.

Let the studies get quite "white dry" before firing them.

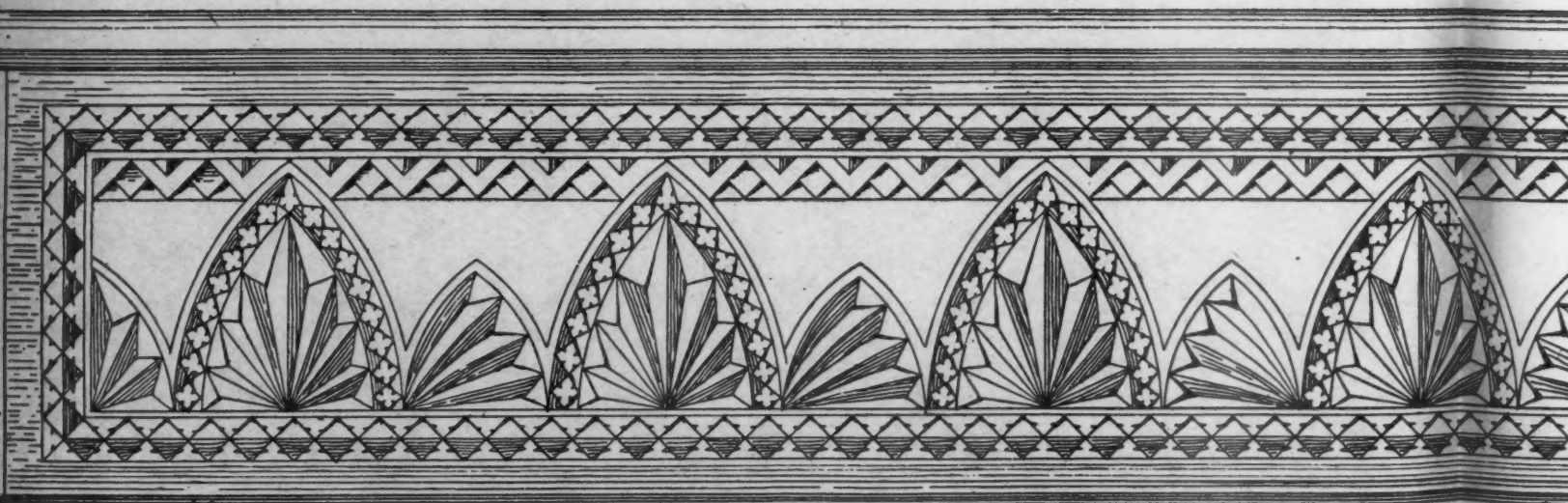
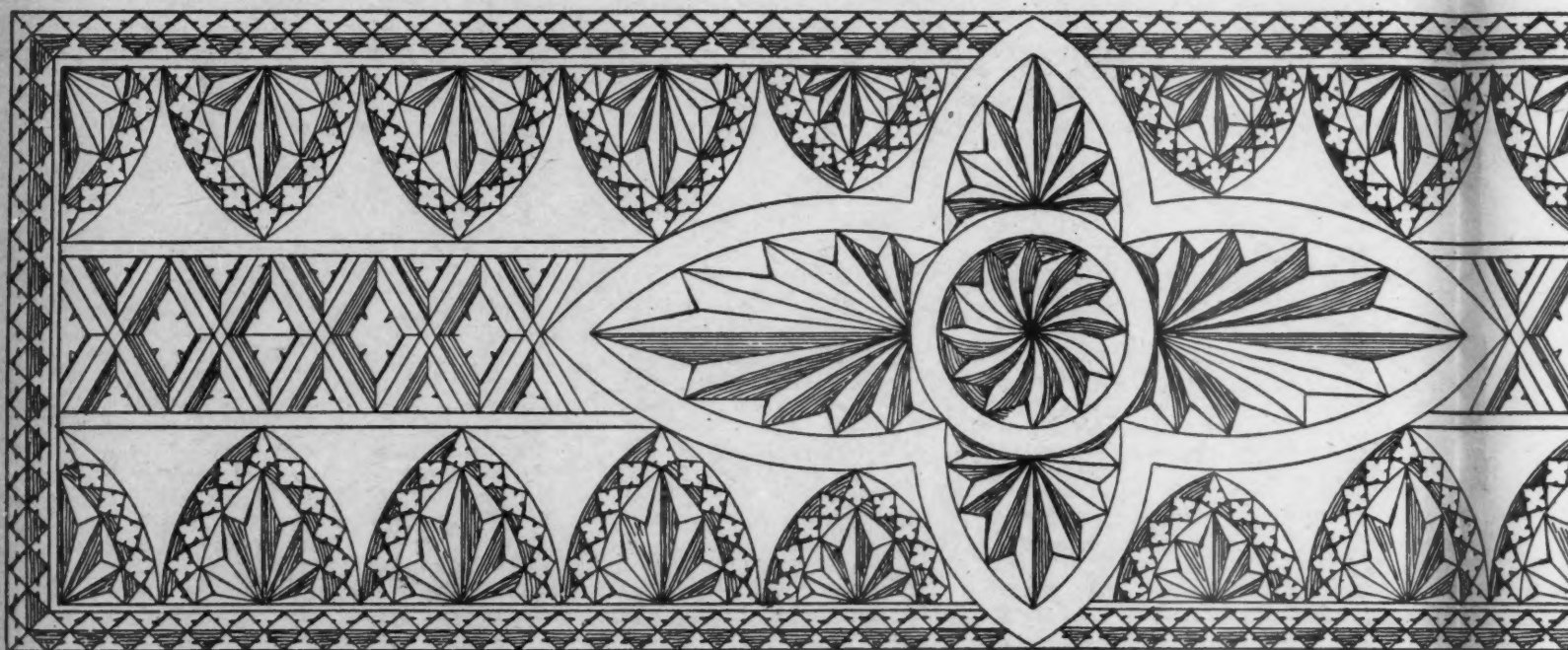
Moulds may be taken; and from these, casts obtained, either in plaster of Paris, or in some cases in clay or terra cotta.

Moulds are of two kinds: "Piece" and "Waste." The former are the more satisfactory, as an unlimited number of casts may be taken from one; they are moreover the only kind not entailing the destruction of the original study; but they are much more difficult to manage (so much so that it is safer to give out such work to professional casters), and they demand incomparably more time; each piece requiring to be shaped separately and left to dry before the next is added.

Waste moulds are all that are expected for the S.

THE ART AMATEUR V

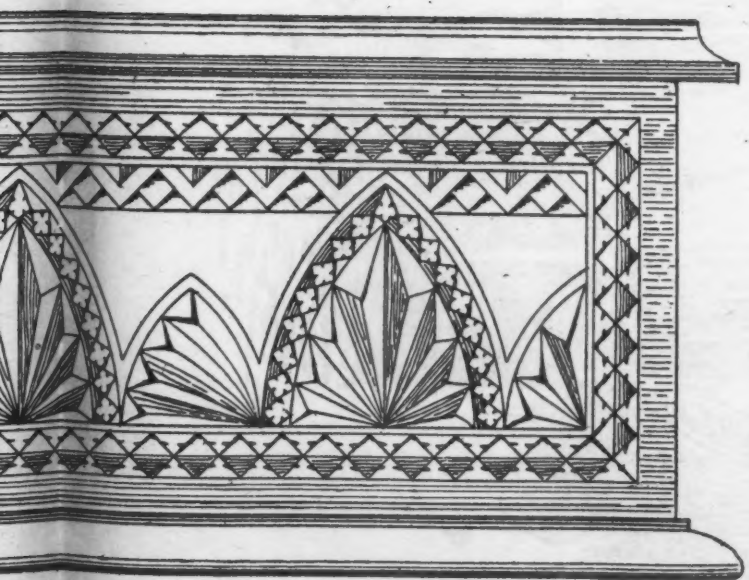
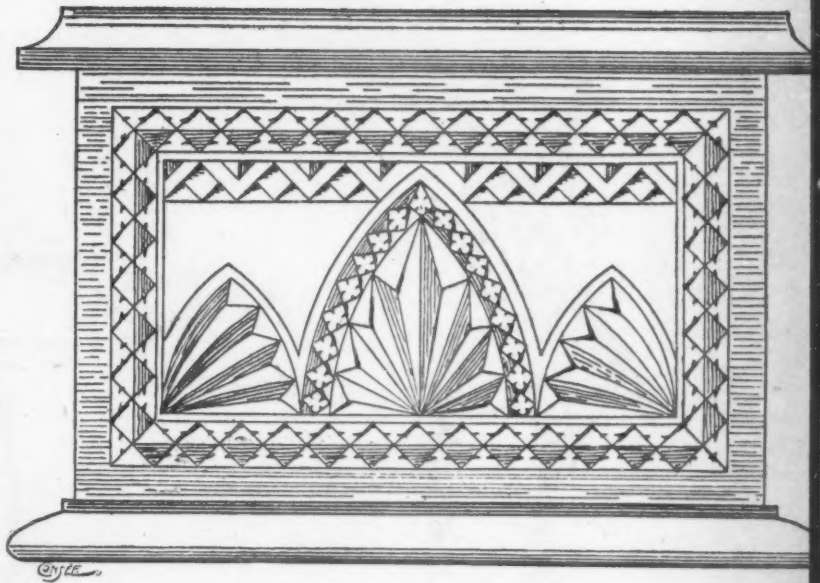
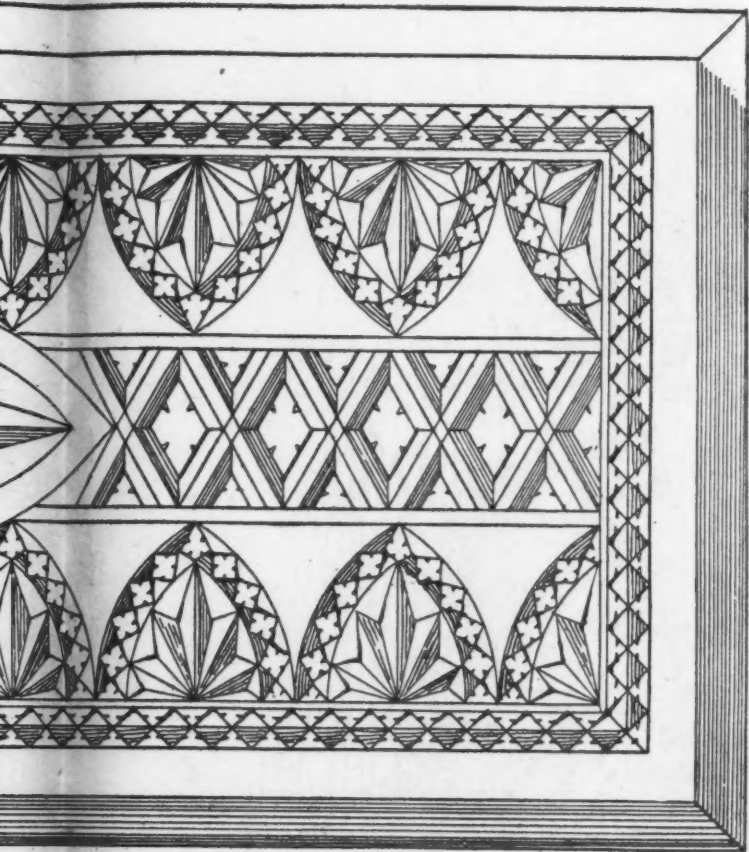
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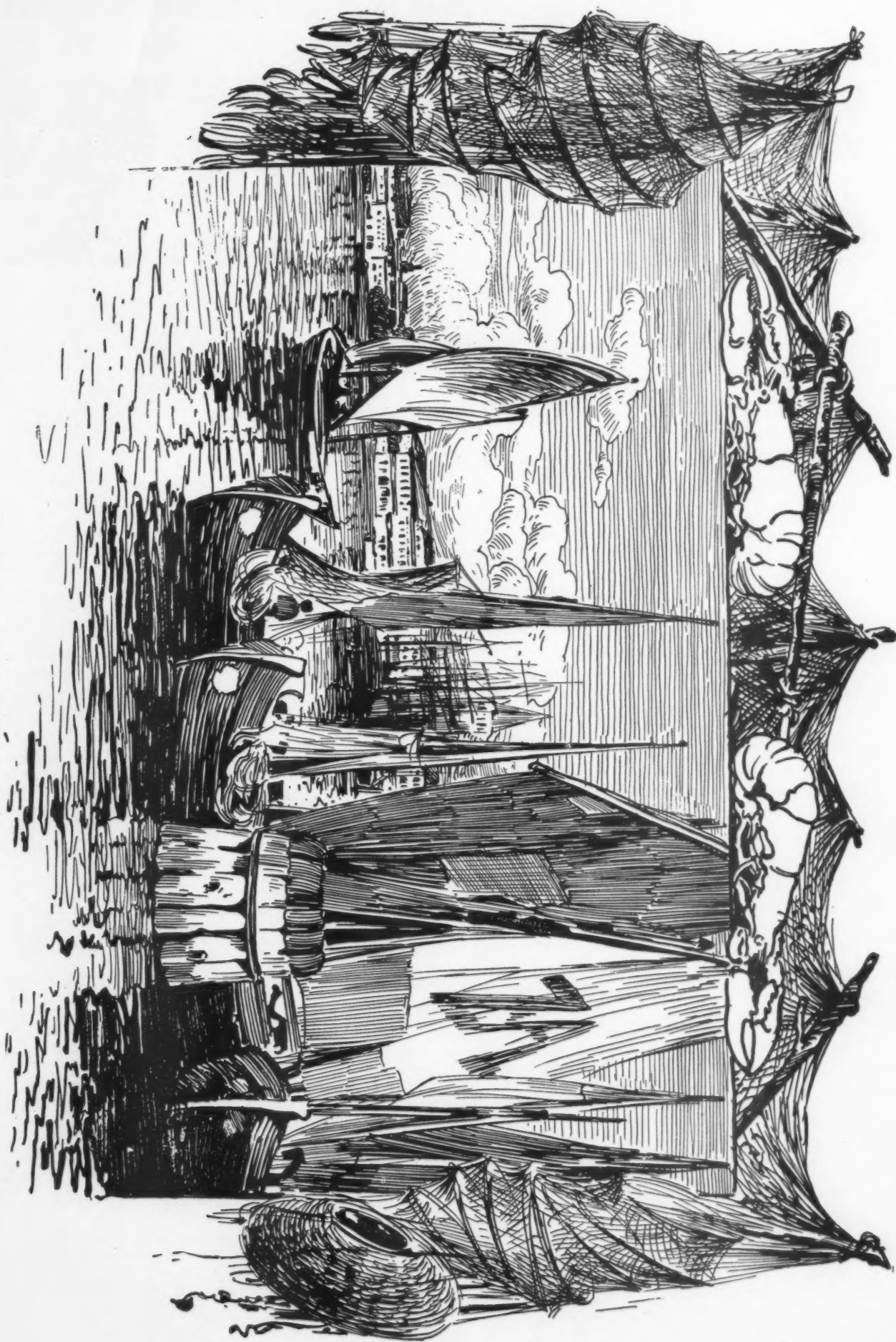
No. 2187. DECORATION FOR A HANDKERCHIEF BOX IN CHIP CARVING

OUR WORKING DESIGNS

No. 6. May, 1901



Nos. 2188-2189. DECORATION FOR STAMP BOXES
IN PYROGRAPHY



VENICE. PEN DRAWING BY M. KROMBACH

Kensington, II. Grade Exams.: the student being allowed three hours to model in clay a copy of some simple cast, such as a cluster of leaves or fruit, to make a waste mould of it, and take a plaster cast from that.

In all cases whenever a waste mould is taken, the original clay has to be destroyed; and generally only one cast can be produced from it, the exception being in the case of low, or only moderately raised reliefs, where there is no "undercutting" to prevent the cast from lifting off.

Suppose we are to mould a "relief": Let the clay study be still damp; or if it has been allowed to get dry, let it be re-moistened (by standing it on a soaked slab or board).

Build up around its edges a wall of clay, formed of flat bands or strips, about $1\frac{1}{2}$ inches thick, neatly squared inside, well supported outside, and standing up as high as the most salient part of the relief.

Have ready a large basin, a can of water, a 1d. worth of yellow ocher, and two or three packets of plaster of Paris. (Be sure and provide enough of this, as the quantity taken up is quite astonishing to the inexperienced). Only a little at a time need be mixed and poured on until the mould has reached the required thickness (say $1\frac{1}{2}$ or 2 inches above every part).

The proportion of water to plaster may be varied according to the desired strength of the mould. The less water used, the denser and stronger the material will be when set; the more water, the more porous and fragile, also the slower in drying. The wettest of plaster will "set" (i.e. become firm and hard) in time if properly made. Ten minutes is generally long enough, but this can be ascertained by the touch, for plaster dry on the outside is dry all through. Steam will arise during the drying, the moisture evaporating in this form, as heat is generated by the lime in the plaster.

The proper way to mix the plaster is to nearly fill a basin with water, and shake or scatter the powder into it until the surface is reached; occasionally jarring the basin to assist the mixing. On no account re-wet plaster that has begun to set, or stir in thickening, or the result may be as disappointing as in the case of a young student who made his first experiment at home, and after three days' patient watching came to his master with the cheerful announcement: "It's beginning to dry now, nicely."

In order to distinguish later between the mould and the cast, the plaster for the first coating of the former should be colored by stirring a little ocher, for instance, into the water, preparatory to mixing.

The first coating applied to the clay should be rather more fluid than the subsequent ones, so that it may run into the finest crevices, and secure even the minutest details of the modeling; to insure this, it should be carefully poured on to the study from a spoon or knife-blade, and *blown* into the hollows, until all are positively filled up. The study should be well jarred also, to effect the same purpose.

When nearly dry, this first coat should be hatched or scored over, and another basinful of the plaster (now denser) be prepared and poured on, and yet another, if need be. The coating should be about $1\frac{1}{2}$ to 2 inches thick over every part, so, if any projections stand up much above the rest, the plaster should be specially piled above such.

When the mould has thoroughly set, proceed to get the clay out, turning it wrong side up, and carefully digging out the clay, bit by bit with a wooden tool from any interstices where it may lodge; generally large portions will *peel* away at a time, especially in flat reliefs. Care must be taken not to damage the fine impressions in the mould by chipping or pressure, but such damages can be repaired on the casts subsequently, if not too extensive.

Studies in the round are to be moulded in the same

way, as reliefs. Some persons prefer to surround the object with a wall or loose case of clay, but it is generally sufficient to spread on the plaster with a knife, throwing it well into crevices, and well under and around the object, leaving some opening for extricating the clay.

Having thoroughly cleaned out the mould, rinse it with some thick soap-suds (hot, preferably), working the lather into all interstices with a soft brush. This will form a film and facilitate the removal of the mould from the plaster cast which is to fill it.

(N. B. Though soap separates plaster from plaster, it would cause clay or terra cotta to adhere to it; therefore, never soap out a mould from which you are taking a clay "squeeze.")

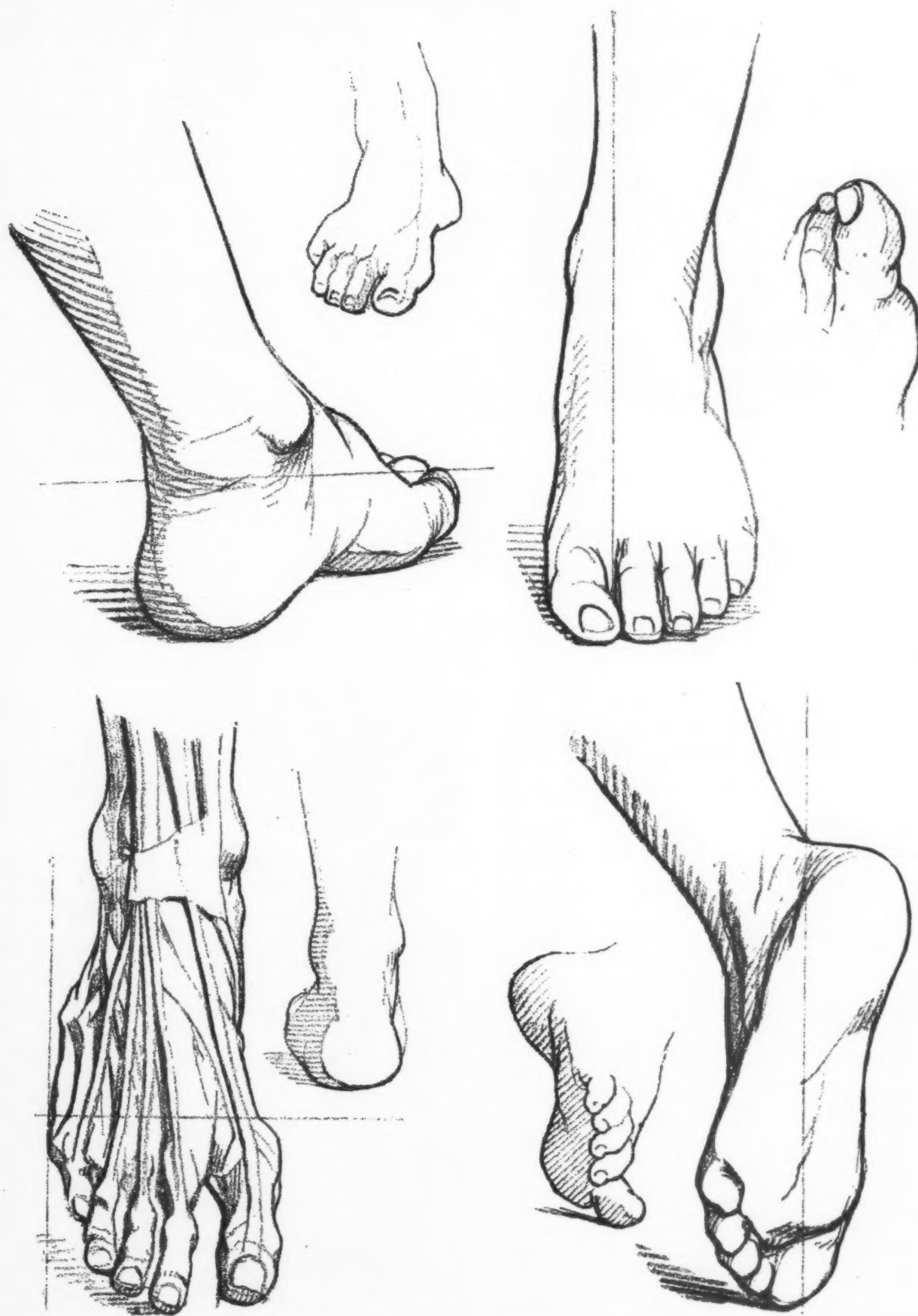
Then pour in the plaster, taking care that the first layer touches every portion, leaving no interstices or air bubbles. Any bubbles or scum that rise to the surface in the basin should always be skimmed off. Sometimes an air bubble will almost occupy a small head in the case of a little statuette filled from the base; such accidents must be cautiously guarded against. Sediment will sometimes settle in the plaster and if a cast be left to dry face downwards, injure the delicate modeling of the features; so, where possible, let the cast rest in such a position that the features or most particular modeling are upwards. Of course in the case of a relief, such a precaution can not be taken. Introduce into the cast, while wet, a loop of strong wire to hang it up by, when finished.

As the cast dries, it may in its expansion (especially if in "the round") crack or burst open the inclosing mould. But as the mould has to be destroyed, this is an advantage, affording a good starting point for chipping it away. The shape of the cast within being borne in mind, proceed to get off the mould, using a dull chisel or screwdriver, held firmly and very obliquely in the left hand, and struck with a wooden mallet, or wooden tool-handle, held in the right.

On reaching the colored layer, great delicacy of handling, and considerable patience is required to avoid marring the cast; but when once a certain central expanse is laid bare, the remainder of the mould will generally break away in large pieces. In the case of a very low relief, several plaster casts might perhaps be successfully obtained from one mould, lifting out, without damage to it.

In the case of a moderately high relief having *no* "under-cut" work, any number of clay reproductions can be obtained from the mould by the process known as "a squeeze." Even if some few parts of the relief are under-cut, such places may be filled in with a little clay, and under-cut afterwards again, in each of the copies, which generally require a little touching up of some kind anyhow. Let the plaster mould be perfectly dry (not merely "set," but dried—by fire if necessary, for a week or two). The reason for this is that the dryness of the plaster will hasten the drying and consequent contraction of the clay, and facilitate its removal.

The clay, or terra cotta should be rather moister than for modeling, so as to be susceptible to the finest details in the mould, yet not so moist as to yield to the fingers, sooner than to the mould. Press down pinch after pinch, squeezing all into a compact layer about $\frac{1}{2}$ inch thick everywhere. (Uniform thickness may be secured by piercing the layer of clay with a needle point of a certain length as a measure.) In an hour or two—(according to surrounding atmosphere) the clay will be dry enough to come away entire, only requiring a little lifting at the edges (by means of a lump of adhesive damp clay) to detach itself freely from the mould. The process can be repeated as soon as the plaster is dry again, and the "squeezes" only require firing to complete them.



STUDIES OF THE FOOT IN VARIOUS POSITIONS.



THE KERAMIC DECORATOR

DESIGNS FOR PLATES AFTER JAPANESE STYLE— MARINE SUBJECTS

THE landscape across the plate may be painted in gold, with the intention of getting an iridescent effect of lusters over gold by subsequent firings. Paint all the parts indicated by black, the water, boats, and light-house, the clouds, and the sea shrubs, with fluxed Roman gold. It is like sketching in monochrome; lines and solid surfaces can be placed accurately. The gold should be dried, and fired before painting luster over it. The lines from the edge pointing to the center of the plate should be first painted in with dark-green or with olive luster. The border and gold may be put in for the first firing. For the second firing cover the entire plate with light-green luster. Pad it smooth, or paint it on with a broad, flat brush, with some effort to heighten the effect of water. The strokes should be directly across the plate. The luster may be intensified by a second application, and refiring, and parts of the gold should be touched with dark-green luster. The effect of luster over gold is exquisite, and gives scope for originality.

Treat the center of the second plate in same way, with luster over fired gold. Let the background of the birds be gold, and paint the birds with gray colors or with gray luster. Blue-gray luster is a lovely color. Outline with black for the final firing. Tone the gold by painting smoothly with rose luster and iridescent rose. The center of the plate may be of rose luster over gold, and the edge should be of the same color.

Both of these treatments are for light coloring. If a dark effect of luster is desired paint the bird plate with a background of purple luster. The birds may be sketched with gold and afterward tinted with cream or gray luster.

There is a great deal in both of the designs interesting to develop in various tones of luster. For the deep, rich effects lusters need repeated firings. Orange or yellow luster over purple will add a great deal to the effect. The brightest and most gorgeous effect is orange luster over ruby.

To paint the designs with colors and gold without lusters: Use three shades of green for the landscape plate. It could be painted and completed in one firing.

The bird plate may have a grounded surface of Royal Green, with the birds in paste and flat gold, or painted with a lining of black against the green grounding. The center decoration should be of gold over light green.

SOME USEFUL HINTS AND SUGGESTIONS

ORIENTAL Ivory, Trenton Ivory, Celestial Turquoise, Sevres Green, Sap green, Salmon, and Peach blossom, are all lovely colors for grounding.

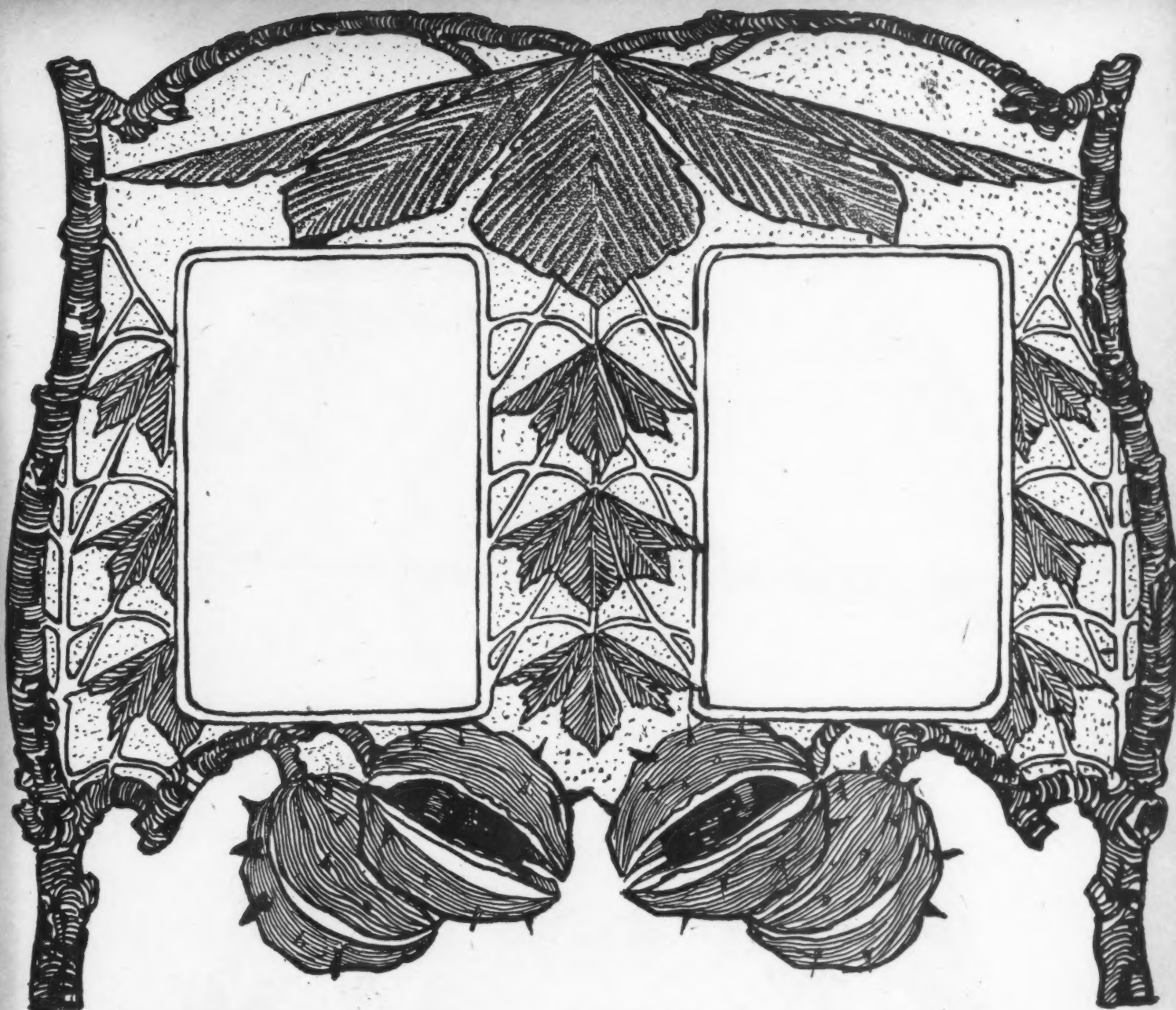
As dust is the greatest enemy of china painting, a palette that may be covered when not in use is material aid to success in using mineral colors.

THE jonquil applies well to decoration on china. Paint the flower very small, in bands that may be held together with a design of lusters and gold. Light green luster combines well with the color of the jonquils, and yellow luster makes a harmony. Violet in luster with a wash of yellow over gives a charming color to plan in a design with jonquils. Paint the petals forming the trumpet shape with Ivory Yellow, Orange Yellow, or Red, Sepia, and shade with Moss Green J. The upper leaves are lighter and should be painted less strong with Lemon Yellow, Moss and Apple Green, Brown, a touch of Orange and a little Blue in the high lights. The stems of Duck Green, Moss Green, and Blue, the brownish coil about the stem that looks like tissue paper, paint with Yellow Ocher and Brown. Draw the flower from nature before you undertake to paint from a study of jonquils, so you may be quite familiar with the construction of the flower.

PAINT figures in monochrome before undertaking natural or ideal coloring of figures in mineral colors. You will master handling better than if you take up the difficulties of coloring at the same time. Heads in browns







The Art Amateur. Working Designs

Vol. 44. No. 6. May, 1901

No. 2135. DECORATION FOR A PHOTOGRAPH FRAME

No. 2136. DECORATION FOR A CIGAR CASE IN
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MARINE DECORATION FOR PLATES



and ochers are popular decoration for stems. Use Yellow Ocher and Brown 4 or 17 deepened at the base of the stem with Ruby Purple. This makes a grading of color from Yellow Brown to Purple Brown. Another coloring is of green deepening to black. Use Olive Green and Black. Rip Van Winkle scenes may be prettily painted on steins with these colors that are almost monochromes. Get a high glaze by dusting flux over the finished painting before firing, not when the paint is wet, but when it seems to be dry. The color will take enough of the flux to give a magnificent glaze.

IF a wash of yellow luster has been applied over rose luster, ruby or violet, it will not be possible to add any more rose, ruby, or violet, for a deepening effect, with any certainty that a gold color will come. Instead of developing these beautiful colors, the effect will most likely be green, for the wash of yellow luster, unless it has been placed ever so faintly, will affect the rose, ruby, or violet to green. Orange luster gives very rich effects when cautiously handled. Yellow brown, with orange luster over, gives an opalescent effect. Orange is rather strong alone. With ruby over, it is as brilliant an effect of luster as can be secured.

SHOULD the glass burnisher become discolored while using, it is a gentle reminder that the gold is underfired. A glass burnisher wears down by use, but should not become dark. When used in burnishing perfectly fired gold and the glass fibers remain as white as when new.

HOW TO PAINT THE VIOLET

THE wild violets of the fields and woods seem like gay butterflies in comparison with their darker sisters.

They make up with gay colors for what they lack in fragrance, appearing in the daintiest shades of purple, in white and even in golden yellow. They sit on their slender stems in a careless way, and are swaying in the wind above the small and undeveloped green leaves, while the sweet violets hide deep under the shadow of their prominent leaves. Violets have been

used a great deal for decoration. They have been woven and embroidered into costly garments in the by-gone periods of love and romance, their tender grace has been painted on canvas, ivory, and dainty porcelain hundreds and hundreds of times. The violet is a good model for the amateur painter, as it offers no great difficulties; but at the same time the characteristic features of the flowers should be studied well and rendered true to nature. Only after a clear and true outline is obtained, should one attempt to paint the flowers.

The dainty shades of the field violets harmonize well with the white china, whereas the deep tones of the sweet violet show more to advantage on a toned background. Broken greens or pale bronze tones make a good background. The Dresden Blue Violet will be found a good tint for the flowers, while the dark violet should be used for shading, and golden yellow for the centers.

The colors will look richer and more transparent when painted over and fired several times. For the lighter greens of the leaves Dresden Yellow Green mixed with Yellow Brown can be used, and for the shadows and darker leaves Olive and Black Green. For the delicate shades in the white violets Pearl Gray can be used; where they are deeper and warmer, Gray for flowers mixed with Yellow Brown, gives a beautiful warm gray.

The yellow violets can be painted with a light wash of Albert Yellow, deepening with Golden Yellow and Yellow Brown; for the cooler shadows use Albert Yellow mixed with Brunswick Black. It should not be forgotten that the purples need a very strong fire to bring out their depth and make them glaze well.

ALL luster colors, from delicate green to black, come in chemical preparations that look almost the same tone of creamy yellow. The opening of the kiln proves the magic worked by the heat, bringing out of the innocent-looking oils the greatest delicacy and depth of coloring—pinks, iridescent steel blues, rich and watery greens, ruby, and lovely shell effects of greens and pinks. They glaze at a moderate temperature, but are best fired strong. Color may be painted into the luster, and gold may be painted on unfired or fired luster. In some magnificent French decorations lustres are used for the body color of vases, except for a panel of figure painting. Sèvres has fine pieces in this style. Sometimes the lustres are variously ornamented all over with gold designs. Others have only the neck and base of vases of luster. Edges of plates are bordered from one to two inches, and finished with gold and paste.



SOME NOTES ON LUSTERS

FIGURE painting in lusters is highly decorative. The work, must, of course, be conventional. Flat tints of luster represent flesh, drapery and background, or the background may be of mineral color. Outline the figures laid in with luster with black paint, or gold. Where folds are to be represented in drapery a second painting of luster will secure the effect. Grecian figures are very lovely carried out with lusters. They would be appropriate for tiling or painted small as a border for tea set of classic shape. After placing on the china a careful drawing, fill in the figures with washes of luster, use chamois or yellow, or ivory or yellow brown, very thin for the flesh, and greens or violet or pink for the drapery. German and French figures may be adapted and represented by lusters. Always outline delicately. Bacchanalian subjects may be used on steins and loving cups. Dancing girls, and children, in poster style with luster representing the shapes in flat tints, are clever bits

leaves could in miniature be applied to the decoration borders of cups and saucers—or objects as large as jardinières could be so treated.

Butterflies and dragons with odd coloring may be carried out in lusters. Weird effects with mermaids and water, all in lusters, or finished with color after the general tones, have been laid in with lusters, have been successful decorations. Poster designs on plaques have employed lusters in flat tints of solid colors. Individuality is sure to be shown when one commences to use these wonderful tints.

Finishing china commenced with luster requires more work and is more puzzling to students than laying on the luster. You go a certain distance and then you stop working because the effect you have secured is so startling. You have studied for effects of color, and have used mineral paints in connection with luster in the design. You get stunning qualities very quickly, but finishing will take time. You will find flat gold work very effective in finishing, as well as paste and



DECORATIVE PAINTING BY TONY FAIVRE

for portrayal by china decorators who draw well. If you can not portray action, leave these subjects alone.

Choose rather conventional flowers, for at least they do not have hands and feet. Flowers in luster combine well with designs where some mineral color is used. Asters, chrysanthemums, nasturtiums, fleur de lis, jonquils, violets, sweet-peas, and many other flowers may all be treated in their own local colorings with lusters, and form very decorative designs on china. Jonquils on a vase, with yellow, orange, yellow brown, and ivory luster to color the flowers, and the two greens for stems and leaves against a metal background, or an ivory ground of color, would be effective. Chrysanthemums may employ all the luster colors for effective masses—and sweet peas use only the more delicate shades of rose and violet. Color may be used to finish them, somewhat according to nature, or they may be outlined. The large leaf of the lily-of-the-valley has been laid in with lusters, and the white spray of flowers taken out before firing, leaving the white china to finish with mineral colors and enamel. This conventional treatment of the flower and

gold. Gold tones the lusters together, and colors make contrast. A little brilliant luster is so much more effective than luster all over china. Without the holding together with gold it looks rough. You need to refine it. Use gold in exquisite designs, adapting it perhaps to what you have secured in lusters. Scroll designs are useful in holding the colors together. Scrolls of color may be worked over luster, and edged with gold. The luster frequently affects a change in the color of the mineral used. A pink color worked over a pink luster may become a delicate violet. Greens come oftener than one wishes. The slightest yellow in either luster or color may turn them both green.

A piece of china that is to be painted may first be covered with a light tint of yellow luster. It gives a desirable tint of cream to the china, as an undertint to the work. Luster does not eat out color, as yellow in mineral paints does, so the strength of the subsequent painting is not lessened. The warm undercolors of luster help figure painting.

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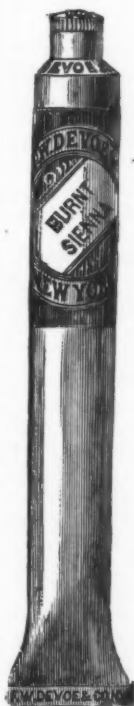
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Have a blotting-pad always under the hand.
It will keep your copy clean; but never use it
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Always leave a margin of half an inch around
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N. D.—You may paint on bolting-cloth with either water-colors (with an under painting of, or mixed with, Chinese white) or with tapestry dyes. Oil is sometimes used, the colors being thinned with fresh spirits of turpentine. Bolting-cloth costs from \$1.10 to \$2.50 a yard, according to the width. The \$2.50 is forty inches wide.

C. T.—To transfer your design to the velvet, prick holes with a large pin at short distances in the outline of the pattern, and then pass a small bag filled with powdered starch lightly over the holes, taking care not to move the pattern. The whole design will be reproduced on the material beneath, outlined in small dots, which can be easily connected with a fine brush filled with Chinese white, making the outline complete.

S. W.—The "wax medium" is prepared as follows: A glass is partly filled with turpentine, and a cake of white wax is cut up in small pieces and put into it. This is well shaken together, and then allowed to stand in the jar, well corked, for some hours until the whole is in a liquid state of about the thickness of syrup. It is then ready for use. More turpentine is added when painting, if the medium becomes too thick. It is mixed with the colors in painting in the same manner as poppy oil, and with much the same effect, though it appears to clarify the colors and add softness to the texture.

C. J.—(1) The French retouching varnish is perfectly safe and most satisfactory as a temporary varnish on oil paintings. It may be renewed occasionally if the surface appears dull, as revarnishing does not do any harm to the picture. This will give a sufficient glaze to the surface of the paint. Always wipe off the picture with a slightly damp cloth, and then, when dry, apply the varnish plentifully. To remove varnish is a difficult and tedious process, and is accomplished by exposing the surface of the picture to the fumes of alcohol. Retouching varnish will wear off with time if exposed to the air. If the method of removing permanent varnish is required specially, it will be given in detail. (2) If black made from indigo blue, burnt sienna, and crimson lake has changed in drying so that it can not be restored temporarily with poppy oil or permanently with varnish, it may be due to bad oil, megilp, or a poor condition of the lake. Ivory black may be used in a monochrome. The shadows may be warmed with Van-dyck Brown and Raw Umber, the high lights with Naples Yellow. The half tints may be cooled with Cobalt, if you wish.

COSTUME.—In applying the laws of color to dress, it is important to consider the substance, surface, and texture of the material of which the dress is made. Materials rough in surface or absorbent in texture are very differently affected by the rays of light from those which are smooth and lustrous, and the colors they exhibit are different in themselves, or produce a different impression on the eye. A piece of crimson satin, for example, would differ in color and in effect from a piece of crimson silk, though of like intensity of tone, and, in fact, dyed with it in the same vat; both would differ still more from a piece of velvet, of merino, of tarlatan, though all were as nearly similar as the dyer could make them. In some colors the difference of value according to the material would be decisive. A

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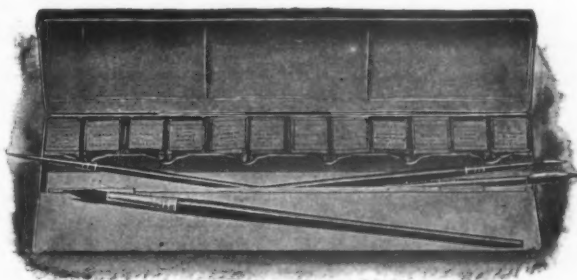
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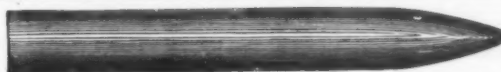
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yellow satin might be superb, while the same shade of yellow in cloth would be perfectly detestable. Custom, based upon experience, has already decided upon those colors which assort best with light or black hair, and they are those which produce the greatest contrasts; thus sky blue, known to accord well with blondes, is the nearest color complementary to orange, which is the base of the tint of their hair and complexions. Two colors long esteemed to accord well with black hair—yellow and red, more or less orange—contrast in the same manner with them. Pink or rose red put in contrast with rosy complexions causes them to lose some of their freshness; it is necessary, then, to separate the rose-color from the skin in some way, and the simplest is (without having recourse to colored stuffs) to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray. Dark red is less objectionable for some complexions than rose red, because, being deeper than the latter, it tends to impart whiteness to them, in consequence of contrast of tone. Blue, to look well by candlelight, should be of a light tone; if a dark blue must be used, it should have another of a lighter tone beside it, or be interspersed with white.

L. A.—If a photograph is properly prepared for coloring, the greasiness you speak of will have disappeared. Take a large brush and wash over the photograph with clean water to ascertain if it be in a proper state to take the colors. If the water runs off the surface unevenly, forming globules, as though it were greasy, wipe off the water, and then pass the tongue from the bottom edge upward over the whole face of the picture. At least this is what the "professionals" do. The process is repeated until the water lies smoothly over every part. The method certainly does not seem very cleanly, but it is preferred by practiced photograph colorists to the employment of any of the various preparations that are sold for the purpose.

T. P.—To paint a red deer in oil-colors, use for the local tone Light Red, Raw Umber, White, Yellow Ocher, and a little Ivory Black. In the shadows, substitute Burnt Sienna for Light Red. For the highest lights, add a very little Permanent Blue to the White, and omit the Raw Umber. The stag is the same in general effect, though perhaps somewhat stronger in color, and has darker touches around hoofs, eyes, and ears. A little more Burnt Sienna is needed for the local tone. The doe and fawn should be lighter and softer in effect, with more gray throughout. Use for these Light Red, Raw Umber, and Yellow Ocher, with White and a touch of Permanent Blue. In the deepest parts of the shadows, Burnt Sienna and Black will give the necessary accent.

In the new catalogue issued by Miss A. H. Osgood, of the Osgood Art School, the student will find much valuable information regarding the use of colors, oils, and mediums, and their application to china. One especially notable article gives directions for mixing relief paste and enamel. Where only a limited palette can be afforded certain colors are pointed out as best to select. This suggestion is invaluable to the beginner, who is usually sorely perplexed at the multiplicity of names before her. The catalogue is sent free on application.

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S. S. R.—(1) The varnish probably was ap-
plied to the painting too thickly. It should have
been thinned with rectified spirits of turpentine.
(2) If oil-colors are used on a black panel, no
under painting is necessary; simply lay on the
colors in their general tones, using as much paint
as possible to prevent the black ground from
showing through. (3) After a picture is finished
and dry, oil may be used to bring out the colors
temporarily, but this will not take the place of
varnish, as after a day or two the oil dries in
again, and the painting is in the same state as
before. The varnish will keep the colors from
sinking in, and a good coat of varnish holds
the color "out" for some length of time—
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terial and process used. Many artists prefer to
use a temporary varnish, such as the Soehnée
French retouching varnish; this preserves and
brings out the colors for two or three years or
much longer, if several coats are applied. The
picture to be varnished should not be oiled first,
but simply wiped off with a clean cloth, so that no
dust adheres to the paint. If a canvas has been
oiled, the oil must be quite dry before the var-
nish is applied. The quantity of oil needed is
simply determined by the dryness of the paint;
if the oil is quickly absorbed, go over the sur-
face again with a stiff brush, adding another
coat. Finally rub off any superfluous oil with a
clean rag, so that no drops of moisture appear;
any particularly dry spots may be retouched un-
til the surface is equally "brought out." In
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